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REVIEWS AND BOOK NOTICES.

Catalogue of the Spanish Library . . . bequeathed by George Ticknor to the Boston Public Library. By JAMES LYMAN WHITNEY. Boston: by order of the Trustees. 1879. Lex. 8vo, pp. xv, 476.

Mr. Whitney has executed with signal ability the task of facilitating to Spanish scholars, and to bibliographers in general, this catalogue *raisonné* of the celebrated Ticknor library. We have here in convenient form, arranged in alphabetic order by authors, or, if anonymous, by titles, and again by subject, the entire repertory of that collection of 9,845 articles. Thus, for instance, under *Romanceros* will be found everything appertaining to the Spanish *ballad*, whether original or translated, in abridged form, from which the reader may turn to the author's, translator's or editor's name and secure full particulars, with any notes that may be added. So also of *Cancioneros* and all that relates to the *anthologies* of Spain from the beginning of the XVI century to our time. History, in its divisions of chronicle, *Memorias*, reports or *relaciones*, or in its connected narration as in Mariana, Garibay, Ferreras, Ortiz, Masdén and Lafuente, is likewise given under general heads and repeated more fully under the author's name. The articles Spain and Portugal are especially noteworthy, and display a thorough and exact familiarity with the contents of the library. This system of cross-references is of great utility to that large class who desire to know what has been written in Spain of eminence on certain topics and departments, or who need to refresh their memory. Suppose, for example, one wishes to refer to the *Carlo famoso* (of Valencia, 1566), and does not remember the author's name or even the title. If he knows that it is connected with Charles the Fifth, he has only to turn to that name, as First (of Spain), run down the column until his eye rests on "*Zapata, L., Carlo famoso*," etc. Again, if he remember the title, but not the author, he will find it under *Carlo famoso*. *Por L. Zapata*, etc. To every Spanish scholar, then, even the one most familiar with the literature, who occasionally experiences a cloud in the memory, this book will prove his *fidus Achates*. Since it appeared, Madrid literati have written, saying "it lies on our desk beside the two Salvás, Gallardo and Hidalgo"—a criticism as flattering as it is epigrammatic.

I believe no country possesses so curious and rare a literature as Spain. If we glance even cursorily at the history of the press there, we shall discover the leading causes of that rarity to be identical with the causes of her political decadence. From 1477 to 1502 the Catholic sovereigns took great interest in the new art of printing, favoring it in every way. At the former date (1477) they exempted one *Theodorico Aleman*, or "Theodorick the German," from paying duties and taxes on imported books and material, in consideration of his being "one of the foremost inventors and introducers of type-books into these realms." I understand this "Theodorico" to be Thierry Maertens or

Martins of Alost, the great printer of Louvain and friend of Erasmus, whose history is lost between 1474 and 1486 (see Michaud *Biog. Univ.*). No one hints, however, at this Spanish episode of the Flemish Aldus. Again, in 1480, the same sovereigns issued their first general edict on the press, exempting from tax and duties all importations of literature (*Laws* 21 in *Revised Stat. Philip II*, 1567, Vol. I). It also forbids all persons to levy or collect any charge on such merchandise, even the *alcabala* or ten per cent. duty on all sales, under the penalties applied to unlawful exactions. The royal comptrollers were to see that this law was entered on the public records, and that all contracts for farming the revenues were drawn up so as to respect the spirit and letter of the enactment.

The date, however, of 1480 was that of the assent to the Inquisition, which was soon to blight the patronage of letters. In 1502 the royal policy had experienced a sudden change, doubtless through that tribunal's jealousy of the slippery art, which the Holy Fraternity and the Jew-haters of Triana were powerless to control, unaided by the secular arm. So the pragmatic of Toledo, July 8, 1502, initiated in Europe the law of previous censure and the king's patent for all domestic and foreign emanations of the press. Then it was that "bad books," that is, the literature that has enlightened the world, were in Spain henceforward to be "burned in the market-place of the town." This press-law was strictly observed, as the literary history too truly proves, down to 1558, when the Draconian edict of Valladolid, Sept. 7, closed the door of hope to Spain. It was then and the following year that all those volumes of the XV and XVI centuries up to that date that had hitherto escaped the argus eyes of the Torquemadas, Manriques and Loaisas of the "Holy Office," succumbed to the fatal bibliographers of Fernando de Valdés. The MSS. we have perused in the archives of the Inquisition at Alcalá and Madrid, grim reports of provincial clergymen and familiars to the Archbishop of Seville (Valdés), tell the dire tale of Iberian letters. And when we know that that same strong arm reached over the ages down to 1820, when the Inquisition was finally abolished forever, after a first ineffectual suppression from 1808 to 1815, there need be no wonder at the value we attach to the collection in the Boston Public Library.

W. T. KNAPP.

RECENT PUBLICATIONS IN THE FIELD OF INDIAN ANTIQUITIES.

Two most important bibliographical works have just made their appearance. The one is a collection of reviews discussing the principal books in the field of Indian Philology since 1869. It forms the third volume of Professor Weber's *Indische Streifen* (Leipzig, Brockhaus). The critical judgment of the writer is so authoritative, that no public librarian who contemplates building up this department of his library can well afford to dispense with Weber's work, for it furnishes most valuable aid in discriminating between the good and the bad, the essential and the unimportant. It has an index of forty-six closely printed three-column pages for reference to all three volumes. The number of authors mentioned or criticized amounts to nearly 345. The richness and variety of the contents may be gathered from the table, in which the works reviewed are arranged in fourteen classes. These are: History of Literature, Bibliography, Biography,